THE GALLERY

MAY 1984 VOLUME 6 Art Gallery of Ontario NUMBER 4

Tracing the illusive art of drawing

by Brenda Rix

If drawing is difficult to define, personality may be the key to its special charm. "We can see every mark the artist made, we can understand exactly how the drawing developed, line by line, we can see the artist bare," writes Franklin Robinson, Director, in his catalogue foreword to *Old Master Drawings from the Museum of Art, Rhode Island School of Design*.

The Museum of Art has long been admired for its fine British watercolours and 19th-century French drawings, but the richness of its Old Master drawing collection has not been widely recognized. The exhibition, *Old Master Drawings from the Museum of Art, Rhode Island School of Design*, in the Margaret Eaton Gallery from May 26 to July 15, is an opportunity to examine this collection, to trace the rise and fall of the great drawing schools of Italy, France, the Netherlands, Flanders, Great Britain, and Spain from the 15th to the 18th centuries.

The handsome exhibition catalogue includes a general introduction to the history of drawing and collecting, and scholarly entries on each of the 90 works. In her introductory essay, Deborah Johnson notes that part of the appeal of drawing is its "flexibility, and its resistance to any sweeping attempt at characterization." Drawing is often the first medium in which an artist experiments with an idea, and so his initial sketch may become a point of departure for another drawing or a painting, a sculpture, or a print. For example, the spontaneously rendered pen drawing of *Hercules and the Hydra* by Giovanni Battista Bertani (1516-1576) is a preparatory study for an engraving by Giorgio Ghisi (1520-1582).

Drawing may also take the form of a highly finished, controlled, and rational presentation, an approach favoured during the Renaissance period. The *Early Design for the Tomb of Pope Clement VII* by Baccio Bandinelli (1493-1560) has been built up using a system of tight, short lines of hatching and cross-hatching which gives a sense of light and depth, and endows the figures with great plasticity.

Jan Gossaert, called Mabuse (Flemish, c. 1478-1532), *Adam and Eve*, c. 1525; black chalk, 62.8 x 46.0 cm. Walter H. Kimball Bequest Fund, Museum of Art, Rhode Island School of Design.

Many of the Rhode Island drawings have intriguing provenances. Among the most interesting is the soft, black chalk drawing of *Adam and Eve* by Jan Gossaert called Mabuse (c. 1478-1532) which counts among its former homes the Albertina in Vienna and the collection of Archduke Friedrich. In 1938 this sheet was confiscated by the Nazi government; when it finally reappeared on the open market ten years later, it was purchased by the Rhode Island School of Design.

Two other drawings, the study for the figure of *Malchus* by Sir Anthony van Dyck (1599-1641) and *Landscape with Two Windmills and Town* by Jan Brueghel I (1568-1625), were part of a collection of several thousand rare sheets owned by P.J. Mariette (1694-1774), the greatest amateur collector of the 18th century. In Mariette's time the acquisition of drawings and the formation of drawing cabinets was a fetish among the wealthy.

Many artists also acquired significant groups of drawings. The phenomenon of the artist/collector flourished in the 17th century and is well represented in the Rhode Island collection. Two of the finest early Italian sheets, the Bandinelli and *The Descent from the Cross* by Luca Cambiaso (1527-1585), once belonged to the painter and drawing connoisseur, Sir Peter Lely (1618-1680). An important drawing by Nicolas Poussin (1594-1665), *Moses Driving the Shepherds from the Well*, was purchased by the well-known English portrait painter, Sir Thomas Lawrence (1769-1830), whose collection consisted of several thousand sheets. Two studies by Giovanni Battista Tiepolo (1696-1770), *Head of an Old Man* and *Head of a Youth*, originally belonged to Tiepolo's son and later passed through the hands of the Italian neoclassical sculptor Antonio Canova (1757-1822). Such drawings provide insights into their owner's prejudices and are also documents of possible sources of his work.

The collection at the Rhode Island School of Design bear witness to the autographic and biographic qualities which have characterized the illusive art of drawing, and fascinated generations of collectors and art historians.

Brenda Rix is Assistant Curator of Prints and Drawings.

Grange looks at early AGO collecting

From 1900 to 1906 the Art Museum of Toronto was in name only; without building or collection, it existed in the minds of a few enthusiastic citizens, local artists, and wealthy patrons.

The Grange is showing some of the first works to become part of the AGO's Permanent Collection in the Music Room from April through September. *The Art Museum in The Grange 1910-1918*, a summertime exhibition and a sesquicentennial event, is an historical look at the start of an art consciousness in Toronto.

Exhibition space for the Art Museum of Toronto (now the AGO) was finally found on King Street, and later in rooms in the new Public Library at St. George and College Streets. There the Art Museum sponsored its first exhibition, *Works by Contemporary Glasgow Painters*, from which the first painting of the Collection was purchased. *The Captive Butterfly* by Edward Hornel, at $610, was paid for by public subscription, with Toronto citizens contributing from $5 to $50.

In 1910 the Goldwin-Smith bequest left The Grange to the Art Museum, and the dream of a public gallery was realized.

The first exhibition in the old house was in the autumn of 1913. Without an endowment for the purchase of art, the Collection grew slowly through subscriptions, donations from collectors and even from artists themselves.

E.A. Hornel (British, 1864-1923), *The Captive Butterfly*; oil on canvas, 76.2 x 102.2 cm. Art Gallery of Ontario, gift by subscription, 1906.

The Boulton-Goldwin-Smith bequest brought a significant number of paintings, watercolours, and prints into the Collection. Works selected for this exhibition allow an intriguing glimpse into 19th-century Canadian tastes. They are also evidence of some of the risks in private collecting. In 1912 works attributed to European artists were sent to the National Gallery in London to be authenticated – only two Guardi's emerged.

Among the largest source of funds for art purchase was the Canadian National Exhibition Association. The CNE gallery was independent of the Art Museum of Toronto, with a large budget for annual exhibitions and purchase. But a short show season demanded other premises be found for its growing collection; the Art Museum, with few works of its own, was happy to accommodate.

The AGO Collection developed from these diverse beginnings. If many of the artists' names are scarcely recalled, there are such luminaries among them as A. Suzor-Coté, J.E.H. MacDonald, and Paul Peel.

The Grange was the centre of activity for the Art Museum of Toronto from 1913 to the opening of the first stage of the new building in 1918.

EVENTS

Exhibitions

From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867AD
Sam and Ayala Zacks Wing
through May 20
The largest exhibition every organized by the AGO, and a landmark in scholarship. More than 400 objects chart the development of artistic activity in Ontario, from prehistory to Confederation. The major AGO Bicentennial event, with works borrowed from institutions and private collections in Europe, the United States, and Canada.

Old Master Drawings from the Museum of Art, Rhode Island School of Design
Margaret Eaton Gallery
May 26 through July 15
Drawings by renowned artists from the 15th through the 18th centuries, such as Tiepolo, Piranesi, Poussin, Boucher, Rembrandt, and Gainsborough.

William Ronald (The Prime Ministers of Canada Series)
Gallery of Contemporary Art
through May 20
A series of the artist's non-traditional interpretations of the personalities and historical placement of Canadian leaders.

Norman Cohn
Signy Eaton Gallery
May 11 through June 17
Video works from the last 10 years, tracing the development of Cohn's unique, non-verbal narrative format. (See March/April *The Gallery*.)

John Baptist Jackson: The Venetian Set
Margaret Eaton Gallery
through May 20
Twenty-four chiaroscuro woodcuts by 18th-century British printmaker John Baptist Jackson. Organized and circulated provincially by the AGO.

Visions and Victories: Canadian Women Artists 1914-1945
Gallery E
through June 10
A selection of work by ten women artists who exhibited between the two world wars and during the Depression. Organized by the London Regional Art Gallery for tour.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom and Gallery
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Margaret Reynolds (Canadian, early 19th century), *Fort Malden and Amherstburg in 1812 as seen from Elliott's Point*, c. 1813; watercolour over pen and ink, 45.7 x 61.0 cm. Parks Canada, Fort Malden National Historic Park. From the exhibition *From The Four Quarters*.

Extension Services

The following exhibitions will be circulated by the AGO's Extension Services. Dates are subject to change.

Oscar Cahén
Memorial University Art Gallery, St. John's, Newfoundland.
May 1 - June 3

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Winnipeg Art Gallery
through May 27

The Clichés-Verre of the Barbizon School
Art Gallery of Peterborough
May 3-27

Alex Colville: A Retrospective
Dalhousie University Art Gallery, Halifax
through May 27

Eden Revisited: Graphic Works by German Romantic Artists
Burlington Cultural Centre
May 10 - June 3

Murray Favro: A Retrospective
Art Gallery of Windsor
through June 3

The Hague School: Collecting in Canada at the Turn of the Century
Agnes Etherington Arts Centre, Kingston
through May 27

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Field Museum of Natural History, Chicago
through May 27

Norval Morrisseau and the Emergence of the Image Makers
Thunder Bay National Exhibition Centre and Centre for Indian Art
May 10 - June 17

Rideau
Aurora Public Library
May 28 - June 17

W.J. Wood: Paintings and Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art
through May 27

"Artists With Their Work" Programs

Jan Winton: Graphics
Timmins Museum: National Exhibition Centre
to May 7

Suzy Lake: Photography
Niagara Artists' Centre, St. Catharines
May 5-26

Teri Chmilar: Video
Monitor North, Thunder Bay
May 10-12

Elizabeth Chitty: Video
White Water Gallery, North Bay
May 11-12

Therese Bolliger, Mark Gomes, Judith Schwarz
Group Outdoor Sculpture Exhibition
Art Gallery of Peterborough
May 31-July 2

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable by stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us.

Tuesday - Friday at 12:15 pm & 2:00 pm
Wednesday & Thursday at 7:30 pm
Saturday at 11:30 am & 2:00 pm
Sunday at 11:30 am & 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

For weekday or weekend group tours contact the Education Scheduling Office, ext. 200 or 202.

Gallery Talks for the Hearing Impaired
An educational service for the hearing impaired was initiated by the Adult Programs Department in February. Volunteer staff and docents conduct tours as forums for discussion where participants actively explore the meanings of art. A professional sign-language interpreter translates these talks at 11:30 am, the last Saturday of every month. Future topics: Masterpieces in the Collection; Images of Women; Canadian Painting in the Thirties; Kurelek's Vision of Canada. Contact the Information Desk for topics and times.

Walking Tour

Visions and Victories: Canadian Women Artists 1914-1945
Gallery E
Sunday, May 27, 3:30 pm
Natalie Luckyj, curator of *Visions and Victories: Canadian Women Artists 1914-1945*, conducts a walking tour of this important exhibition. Free with admission.

Lectures

The following two lectures are free with admission. Tickets are necessary and may be obtained at the Information Desk.

Hunger for Images: Painting Today
The Jackman Hall
Wednesday, May 9, 8:00 pm
Dr. Wolfgang Max Faust, the noted German critic and art historian, will discuss the return to painting and figurative expression in contemporary international art.

This lecture sponsored by the Goethe Institute, Toronto.

Contemporary Art in Israel
The Jackman Hall
Thursday, May 10, 8:00 pm
Mrs. Meira Perry-Lehmann, the Curator of Prints and Drawings at the Israel Museum in Jerusalem, will speak on contemporary art in Israel.

This lecture sponsored by the Canada-Israel Cultural Foundation.

Hands On

Visual play and discovery in a popular program for children ages 4 to 12, accompanied by parents. The theme this month is 'Art from the Kitchen'. Open Sundays, 1:00-4:00 pm. Free tickets at Information Desk on Sundays.

A Day for Mothers at the AGO

Mothers are always welcome, of course, but on Sunday, May 13 we invite all mothers to be our guests. Make your Day an event – have lunch at The Restaurant (where we will be serving a complimentary dessert to mothers), then attend an afternoon concert, and tour an exhibition.

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Concerts

Sunday Concert Series
The Walker Court
May 13, 3:00 pm
Victor Danchenko, violin, with accompanist Vera Danchenko, present a program of works by Bach, Beethoven, Tchaikovsky, and Kreisler.

This series is made possible through the generous support of the Gannett Foundation Inc. with the assistance of Mediacom Industries Inc.

Symposium

From the Four Quarters
The Jackman Hall
Friday, May 11 – Sunday, May 13
A symposium in conjunction with the exhibition *From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD*. Scholars from Canada and the United States will present papers.
Prices: General Admission $25
Members, Seniors $20
Students $10
One ticket for the entire event.

Saturday, May 12, 9:00 am–4:00 pm

Joan Vastokas, Trent University/*Native Art as Art History: Meaning and Time from Unwritten Sources*

David W. Penney, The Detroit Institute of the Arts/*The Origins of an Indigenous Ontario Arts Tradition: Ontario Art from the late Archaic through Woodland Periods 1500 BC – 900 AD*

George R. Hamell, New York State Museum/*Strawberries, Floating Islands, and Rabbit Captains (European Trade Goods as Symbolic Substances)*

Ted Brasser, National Museum of Man, Ottawa/*Thunder Comes in Black Clouds: Symbolic Art on Black Skin in the Great Lakes Region*

Ruth B. Phillips, Carleton University/*Writing the History of Woodlands Indian Art: Jasper Grant and His Collection*

Sunday, May 13, 10:00 am–4:00 pm

Francois-Marc Gagnon, Université de Montréal/*The Early Iconography of the Huron Indians*

Kenneth Kidd/*Sources of Contemporary Native Indian Art*

Mary Sparling, Art Gallery, Mount Saint Vincent University/*Great Expectations: The European Vision in Nova Scotia: 1749-1848*

Helen B. Peters, Kelowna Centennial Museum and National Exhibition Centre/*Documentary Landscape Painting*

Contact the Scheduling Office, Education Services, 977-0414, ext. 200 or 202. To order tickets see box on page 4.

The Art Gallery of Ontario gratefully acknowledges the financial support of the Ontario Heritage Foundation and the Social Sciences and Humanities Research Council of Canada.

Activity Centre

Summer Art Studio for Kids
July 2-27, 1984
The Junior School summer curriculum includes drawing, painting, printmaking, and sculpture. Students aged 8-10 attend July 2-13; ages 11-13 attend July 16-27. Classes are Monday to Friday from 9:30 am–3:30 pm, with supervised lunch period.

In July, a special program in painting for 14 to 18-year-olds will be held. Register for a two or four-week period.

Registration is on a first-come basis on Wednesday, June 6, from 7-9 pm in the Activity Centre. Class size is limited. Tuition: 2 weeks–$125 for Members, $150 for non-Members; 4-week painting program (14 to 18-year-olds only)–$200 for Members, $250 non-Members.

Super Summer, Super-8 Animation Studio
July 2-27
Students aged 8-13 are instructed in a full range of super-8 film animation techniques from flip-books to sound cartoons. 8 to 10-year-olds attend July 2-13; 11 to 13-year-olds attend July 16-27. Classes Monday to Friday from 9:30 am–3:30 pm, with supervised lunch period. Tuition: $150 for Members, $175 for non-Members. Registration: Wednesday, June 6, 7-9 pm.

Senior School
June 20–August 9
Studio art courses for adults, taught by professional artists, are available to the novice and the more experienced student. Courses are offered on Wednesday and Thursday evenings from 7-10 pm and include drawing fundamentals, life drawing, printmaking, and watercolour. Registration accepted by mail or in person, and confirmed on receipt of payment. Early registration recommended due to limited class size. Tuition for eight three-hour classes: $95 for Members, $110 for non-Members ($10 studio fee for printmaking classes). Cheques may be post-dated to June 20. No refunds after first week of classes. Faculty and course offerings subject to change. Call Activity Centre at 977-0414, ext. 369 for more information.

Shell Scholarships
Advance Studies in Visual Art, a two-year art immersion program for high school students at the AGO's Gallery School, has 60 students this year and among them are ten Shell Scholarship winners. A limited number of full-time tuition scholarships are available through Shell Canada Limited for students, nominated by the faculty, who have completed first-year studies. With a 30-week curriculum, from September to June, courses are offered in Drawing, Painting, and Printmaking.

The Grange

Entrance to The Grange through the AGO. From May 24 to Thanksgiving, visitors may enter through the front door of The Grange, from the park.

Adult tours arranged through The Grange Office at 977-0414, ext. 237. School tours arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
The Art Museum in The Grange 1910-1918 in the Music Room. Wanted: Volunteers to spend four hours a *weekend* in the 19th century. Please call 977-0414, ext. 237.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 4. No refunds from 10 days before the event.

Art & Apéritif
Join us every Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal gathering with fellow Members and tour guide in the licensed Members' Lounge. No reservations necessary. For topic, call Information Desk on day of tour.

Art in the Morning
Join us for coffee at 9:30 am in the Members' Lounge. Tour at 10:00 am. Tickets $3 required *in advance*.

Visions and Victories
Wednesday, May 16
Tour an exhibition of work by Canadian women artists who exhibited between the years 1914 and 1945.

Hockney Paints the Stage
Wednesday, June 13
Join us for the last program before summer. Enjoy a close look at the famous set designs for opera and theatre, creations of English artist David Hockney. David Wistow will tour.

Sunday Start with Art
Join us every Sunday for juice, coffee and croissants at 11:15 am in the Members' Lounge, with a tour at noon. Tickets $4 required *in advance*.

Visions and Victories
Sunday, May 13
Tour this exhibition of Canadian women artists to celebrate Mother's Day.

Hockney Paints the Stage
Sunday, June 10
Explore this display of David Hockney's dramatic designs.

Special Evenings for Members
Join us for dinner in The Restaurant at 6:00 pm, and a tour at 7:15 pm. Tickets $20 including tax and gratuity are required *in advance*.

If a special diet is required, inform the Volunteer Office when ordering tickets.

Visions and Victories
Wednesday, May 23
Natalie Luckyj, curator, will tour this exhibition of Canadian women artists such as Emily Carr, Frances Loring and Elizabeth Wyn Wood.

Hockney Paints the Stage
Wednesday, June 13
Mr. John Leberg, a director of the Canadian Opera Company, and its Operations Director for the last 15 years, will tour this show.

Art Tours

Brochures for the following art tours available on request from the Volunteer Office.

Philadelphia
May 10-13
Enjoy spring in Wm. Penn's "Greene Countrie Towne." Highlights include the Philadelphia, Rodin, and Brandywine Museums; the Barnes Foundation, the Academy of Fine Arts, Longwood Gardens, and Winterthur.

Impressions of France: An Autumn Journey
September 12-25
A grand tour of Impressionist and 20th-century art and the landscape in which it was created. Travel to Monet's Giverny and van Gogh's Arles. Visit museums, chapels, and studios that exhibit the works of Chagall, Matisse, Cézanne, and Picasso. The finest accommodation and cuisine will be available.

Japan
October 19–November 4
The AGO's first tour of Japan begins in the ancient centres of Japanese civilization, and continues through rural villages to modern Tokyo. The tour group of 20 will be accompanied by Thomas Quirk, an authority on Japan.

Gallery Hopping

Please order tickets from the Volunteer Office. See instructions on page 4.

The Delights of Downtown Toronto
Thursday, May 17, 10:00 am
Our day begins with a visit to Toronto's Soho district, featuring three galleries. We then tour Harbourfront's art gallery with its special exhibit of exciting future plans. Lunch at a King Street restaurant beside a sculpture garden, then a visit to the Market Gallery's show *The History of the City of Toronto's Fine Art Collection*. Bus departure from the AGO at 10:00 am sharp, returns about 3:30 pm. Tickets $25.

Members' Services

Art Rental Service
Reflecting Toronto's current art scene, an extensive selection of paintings, prints, photographs, and sculpture changes frequently to present a wide choice for rent or purchase. *Garden Sculpture* and related drawings opens May 3. Rental period has been extended to six months. A project of the Volunteer Committee.

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations please.

Shops and Services

The Reproduction Shop
Create a new look for your home or cottage with posters and reproductions framed or museum mounted. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop
A selection of superb designer jewellery by Canadian and international artists. Gifts for business includes speakers gifts, volume convention items, custom designs for special company presentations. A project of the Volunteer Committee.

Art Cart
Chunky chalks, bubbles, puzzles, novelties for children. A project of the Junior Committee.

Edward P. Taylor Audio-Visual Centre
Slides, videotapes, and media kits relevant to art history available to be borrowed or used in Centre. A free catalogue lists material available for loan. For use of video facilities, an appointment is advised (ext. 258).

The Book Shop
With a mailing service to all destinations, The Book Shop will forward your package to out-of-town addresses. Ask for our readers' lists to make your selection of educational, entertaining, and informative titles. Overseas visitors can conveniently ship purchases home. Minimum postage and handling $3; phone orders and major credit cards welcome.

The Restaurant
The popular main-floor dining room offers a diverse menu at reasonable prices. A charming summer terrace is open from May through October. Selections from an international menu. Fully licensed. Reservations accepted.

The Coffee Shop
A pleasant stop on your AGO tour, for a snack or a cup of gourmet coffee.

Members as Friends

When the Canadian Federation of Friends of Museums annual meeting takes place May 22-23 in Quebec City, you will be there. On your behalf, the Art Gallery of Ontario Board of Trustees, a member of CFFM, sends a delegate to the annual meetings of the Federation.

CFFM is a non-profit, national organization which represents all those individuals and groups who believe that private support and involvement are essential to museums in Canada.

According to CFFM literature, *friends* are members of museums and galleries, trustees and other volunteers, corporate and private collectors as well as those who donate to the collections.

It is difficult to estimate the number of *friends* represented by the society members, but we do know the 29,000 members of the Art Gallery of Ontario are among them.

What do members/*friends* do to support their museum? They attend exhibitions, give financial support and they encourage others to do the same. They give or bequeath to museum collections. They encourage corporate support of museum programs. They promote their galleries and museums within the community.

CFFM provides a direct channel for *friends* to express views on cultural and museum policy to governments at all levels. CFFM members may attend and participate in annual and general meetings where there are opportunities for exchange of ideas, concerns and knowledge among *friends* from all regions of Canada. Through its newsletter, *Communique* CFFM fosters communication between *friends*, museums and all sectors of the Canadian community. By holding its meetings in concert with the Canadian Museums Association, CFFM promotes understanding between *friends* and professionals in the museum field.

CFFM members may attend general meetings of the World Federation of Friends of Museums. The 5th Triennial Congress of CFFM is in Paris July 2-6, 1984. William J. Withrow, Director of the AGO, has been invited to address one of the plenary sessions. His topic: "Partnership towards a Common Goal." Delegates from more than 20 countries will be present at this Congress.

CFFM was formalized in 1978, in Toronto, by museum supporters from across Canada. *Friends* as applied to art galleries and museums is not yet a common term in Canada. We are interested in your response to the *friends* movement. Please address your letters to the Director, Art Gallery of Ontario.

Patrick Thibert, *Five Up*, July 1981; painted steel.

Garden Sculpture

Garden Sculpture, an exhibition presented by the Art Rental Service at the AGO, shows how three-dimensional works can both complement and engage domestic environments. Artists such as André Fauteaux, Kosso Eloul, Sorel Etrog, and Robert Bowers, with work ranging from formalist to spatial and humanist concerns, will be exhibited. A new six-month policy allows seasonal rentals for summer gardens. The exhibition opens May 3, with a reception from 5:30 to 7:30 pm, and continues through June 3.

A Sesquicentennial Celebration
The Art Gallery of Ontario, Volunteer Committee
invites you to

A Gathering at The Grange

Friday, June fifteenth
nineteen hundred and eighty-four

Cocktail Dance

5:30–8:30 pm
Dress: Period Costume requested

$50 per person
(Includes $15 to The Grange)

RSVP Volunteer Office

General Information

Admission
Adults: $3.50
Students, full-time with cards: $1.50; FREE on Thursdays. Seniors with cards: $1.50; FREE on Thursdays.
Members, accompanied children under 12: FREE
Thursdays, 5:30–9:00 pm: FREE to everyone.

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible). As a new service, Membership now accepts Visa and MasterCard.

Gallery Shops
The Book Shop and The Reproduction Shop are open daily 10:30 am–5:30 pm; Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: Tuesday–Friday 11:00 am–2:00 pm; Saturday and Sunday 12:00–4:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm; Thursday to 8:30 pm through May 17.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:30 am–5:30 pm. Closed Monday.

The Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Permission is required for reproduction. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414.

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

- Address the *department specified* in Events' listing.
- Specify date, name of event, date, and number of tickets.
- Indicate your name, address (with postal code) and phone numbers.
- For tickets include a stamped, self-addressed envelope.
- Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

- Mailing new address with a previous mailing label OR
- Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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